BALLET today

Interview with Nora Kovach and Istvan Rabovsky

MARYON LANE

November 1953

ONE SHILLING

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THE BALLET ANNUAL 1954

Edited by ARNOLD L. HASKELL

The return of Margot Fonteyn after a long illness, the new Sadler's Wells production of *Swan Lake*, the visit of Ballet Theatre, and Festival Ballet's successful Coronation Season, are a few of the events in an outstanding year of ballet activity recorded by the Editor. There are articles by Serge Lifar, Cyril Beaumont, Peter Williams, Mary Clarke, over 100 superb photographs and a colour frontispiece. An extra large printing order has enabled the price of this issue to be reduced to 21s.

Margot Fonteyn in *Homage to the Queen*. A photograph by Houston Rogers in *Ballet Annual* 1954.

VIOLETTA ELVIN
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Edited by HUGH FISHER

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¶ The two previous volumes, MARGOT FONTEYN and MOIRA SHEARER, have both just been reprinted.

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BEGINNERS, PLEASE! KAY AMBROSE

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BALLET TODAY is published from 15 Penrhyn Road, Kingston, Surrey, by B. C. Herschel. Advertising communications to J. Stonebanks, 33 Crawford Place, W.1. Tel. PAD 2038. Printed by The Anchor Press, 119 Ewell Road, Surbiton, Surrey. Subscription rates: 14/- one year. **All material in BALLET TODAY, written, drawn and photographic, is copyright in all countries. It may not be reproduced in any way whatsoever without previous arrangement with the Editor.**

OVEMBER 1953 VOLUME 6 NUMBER 10

ballet to-day

Proprietor : B. G. HERSCHEL
Edited by PETER CRAIG-RAYMOND

Preview..

ASCHA Heifetz wrote a piece for SATURDAY EVENING POST recently which he headlined How to Teach Your Kids to Like Music." The question : should parents pend money on music lessons when ot one child in a thousand becomes professional? The Heifetz answer : es.

Ballet is this different from music owever, you cannot enjoy yourself lone after learning to dance. You eed partners, accompaniment. And ou cannot see yourself until you ecome a professional and sign a lm or filmed—TV contract.

My question here is — should arents spend money on a ballet ducation for children, most of hom will drop it more sooner than ter for shorthand-typing, modelling r a supporting husband. Like Jasha, I would answer yes. And, over he few years I have been broadasting and writing, I have answered es pretty frequently.

THE THRILL

Ballet education can produce profesional dancers, a few of whom will ecome good soloists, one in thousnds of whom might reach first rank.

Ballet education will also produce ven more thousands who have found n almost all-enveloping beauty of ovement, of composition and of usic in the world . . . who have ome in contact with projected enius and who will know—no matter he materialism their lives are forced nto—that throughout the world arists are working to produce beauty nd worth.

These children will also have the oung thrill of being set difficulties nd of surmounting them . . . selfonfidence created here would, itself, e worth the tuition fees.

The residential ballet schools are erhaps alone in the work of giving ll-round artistic upbringing to childen. Not only is the dance tuition a entral, impelling force which keeps inds spiralling inwards upon art, ut the surrounding music, talk, atmosphere . . . here the child finds hat ballet and art are a world on heir own.

★ A photograph recently discovered in a private theatrical collection of the young ANNA PAVLOWA. This shows Pavlowa as the beautiful woman so often described, so rarely seen.

Your Child in Ballet

From there on it is the child's job to construct a liveable, useful world out of the two currents—the all-pervading art of her upbringing and the sharp commercialism of the working, achieving world. It is in this stage that the professional comes to the top, ready to prove itself against outside lucklustre interest.

THE MINDS

Are these schools doing good work? Of course. They are giving children a basis of mental life which no life-battle will lose them.

And, run as they are by professionals, these schools have minds above fees and expenses. Each one will assist in every way the parent who needs a grant or assistance to help her child through.

Over the next few months, the series — BALLET TOMORROW — which starts on page 15—will scan the major schools, discussing tuition, systems, fees and expenses. Grants, financial assistance and everything which comes into the general subject —Your Child and Ballet—will be covered.

And questions or problems will be answered as fully as possible. These should be addressed, (stamped and addressed envelope please,) to 'Ballet Tomorrow,' BALLET TODAY, 15, Penrhyn Road, Kingston, Surrey.

WRONG AGAIN

I thought ALICE IN WONDERLAND was the full depth of ignorance to which I could descend—according to a few readers—this winter. Apparently not. Writing about Melissa Hayden in the September review of Ballet Theatre's Covent Garden season I said that her Willis Queen in GISELLE was "underrehearsed, stodgy and thoroughly bad."

One reader, H. Chaplin-Smith, attacks my anonymity although a photograph and my name in 14-point caps. were set right beside the review! No further from anonymity could one go. This reader goes on — after abusing my "scurrilous abuse"—to say my victims cannot reply. Rubbish. Melissa knows full well that I have constantly praised and publicized her work and she would have no hesitation in replying.

Yugoslav Dancers
at Sadlers Wells

Who Should Be Entertained?

Twice this year I have walked out of a theatre before the performance ended. First walkout: Bulbul Chowdhuri at the Scala Theatre. Second: Yugoslav National Dancers at Sadler's Wells.

Within two minutes of the curtain going up this company formed a circle FACING AWAY FROM THE AUDIENCE! That was the first—and oft repeated during the next half hour — sign of their totally amateur approach.

AMATEUR

I have nothing at all against the amateur in any sphere.

BUT WHEN HE GOES INTO THE THEATRE AND CHARGES FOR ADMISSION . . . THEN HE MUST BE PROFESSIONAL OR BE DAMNED.

Such groups as this Yugoslav one enjoy themselves so much on stage. Excellent. But a theatre-full of people have paid West End prices to see a theatrical presentation of dancing—not a happy band of tourists.

LOST

Folk dance cannot, cannot, cannot be put on stage. Folk dancers can be trained professionally and staged by a professional theatrical director. When this happens some of the fun might be lost for the performers—but the audience will be entertained. As it is we feel like day trippers looking in on family celebrations.

Authenticity was never a substitute for entertainment.

In the theatre I expect professional art and professional entertainment. Leave the amateurs to enjoy themselves and amuse their friends without any profit motive. Professionals exist on their talent to entertain and are forced to have a responsibility to their audience invariably absent from the amateur's thinking.

◉ FINAL CIRCUS SCENE GROUP (Photo: Denis de Marney)

AS GORE LIKES IT

CARTE BLANCHE was HOOPS and MR. PUNCH and Gore ballet in general all over again . . . better danced, better dressed, but full aplenty with the Gore Gimmicks.

A 'Golden Cockerel' touch opened and curtained the ballet with Johaar Mosaval in front of a good, trick dropcloth. From then on it was fun and games, but little dancing, all the way. A Bachanale with a prop god and three parson's daughters, a tight-rope walk done with only the stage—inches away—as safety net and a good trapeze sequence by Annette Page and Donald Britton . . . these were the better things.

But the ballet was really 'seen' when Walter Gore took his curtain—rushed from his own Princes season—in his HOOPS costume. He fitted in perfectly. And that, to me, was the final criticism.

Gore can obviously invent dance if only he could be forced to work only with dancers. Some manager is needed to refuse him a single prop or gadget or gimick . . . to clockwatch his jokes . . . to paint this message on every 'No Smoking' board backstage: LET'S DANCE.

As it is, CARTE BLANCHE was a thin, overlong frippery which would have raised a few laughs if Gore's own season had not inured me already.

Kenneth Rowell's pen-and-ink decor was unimaginative, John Addison's music — limited by the theme—was useful but fleeting.

● On page fourteen is reviewed the Walter Gore Ballet's first London season and, below, are reproduced two Duncan Melvin photographs taken during this season.

Left: Group from VIS-A-VIS, the Andree Howard Ballet. Right: Paula Hinton and Vladimir Kalichevesky in CRUCIFIX.

Pilar Lopez.

Ballet in Review by PETER CRAIG-RAYMOND

SLIGHTLY dampening my enthusiasm for the **Pilar Lopez** opening at the Stoll Theatre on September 30 was her use of yet more unstable ballet technique. With Lopez, Spanish dancing has reached the stagecraft proportions of a **Katherine Dunham** although the group is not as lush as that of Dunham.

But the ballet intrusions apart, this programme by Pilar Lopez was excellent. Only in the longer works, necessarily balletized, does the group perhaps fail . . . the quick, well-paced dances are brilliant.

Lopez' first number, with three men — **Roberto Ximenez, Manolo Vargas** and **Place de Ronda** — is slow, striking . . . a good introduction. **Alberto Lorca** follows this with a bolero, Puerta de Tierra by **Albeniz,** which has much of the confident brilliance we miss in English male dancers.

FINE MEN

The Mexican comedy dance with **Encarnacion Mendoza** as a provocative ,seductive doll of Oaxaca and two boys is amusing and well produced. The Zapateado for **Roberto Ximenez** has his legs — from the knee down only—in the spotlight and proved a dramatic staging of technical virtuosity.

In Ximenez and Lorca, Lopez has two very fine men.

The first long work, CONCIERTO DE ARANJUEZ, to **Rodrigo** music is badly decored and—as is several times blatant throughout the programme — amateur in its lighting. But some beautiful slow passages are effected. SUITE ARGENTINA is a recent work by Lopez, first performed in November last year, which uses the whole company in some excellent stage translations of Argentine dances.

SATISFYING

EL CABRERILLO is, of the 'plot' dances, the most successful and, perhaps, is the best item on the programme. Based on a poem by **Rafael Duyos** to music by **Romo,** this is — says the programme — "a romance of Andalusian shepherds." A shepherd mourning the death of one of his flock, seeing it as a portent of all death, is implored by a woman to forget death and live in her love. He is inconsolable and, still, mourning, sees his rich rival promise her gaiety and lead her off. Vargas and Lorca centre around Lopez in EL CABRERILLO and I found it satisfying.

A puppet dance which exploits classical Spanish dance leads the way into a full-company finale which has all the expected and encore-able elements of the Spanish company.

Report from AUSTRALIA

By EUGENE F. CUSACK

IN the past New Zealand audiences have been almost solely dependent on the occasional visits of Australian companies for their ballet fare.

Now, the New Zealand Ballet Company, the first full-scale company in that country, has been launched.

It is under the direction of Danish dancer Paul Gnatt, who stayed on in New Zealand after the Borovansky Ballet's tour of the Dominion.

The new company was warmly acclaimed at its recent premier performance in Auckland.

★ . . . AND ANOTHER

Somewhat similarly situated through being solely dependent on an occasional visit from companies from the eastern states, West Australia has taken the bold step of forming its own state-supported company.

Known as the West Australia State Ballet, the company gave its initial performance in Perth recently. With liberal governmental aid likely, plus the use of the state's Symphony Orchestra for its performances, things augur well for the success of this company.

It is under the direction of Kira Bousloff, formerly on the teaching staff of the National Theatre Ballet Company.

Principals at its recent first performance were Aina Reega and Arvid Fibigs, former soloists with the Latvian State Opera, Raymand Trickett, on loan from the National Theatre Ballet and Marina Berezowska, who also did the choreography for the ballet ROMANE, presented on this first programme.

★ NEW SCHOOL

Peggy Sager, formerly principal dancer with the Borovansky Company, and her husband Paul Hammond of the same company, have opened a ballet school in Melbourne.

According to Miss Sager it will concern itself primarily with the training of young dancers for entry into the ranks of existing companies.

★ GUILD'S SEASON

With some three hundred students attending classes in city and country areas, Melbourne's Ballet Guild continues to establish itself more firmly in the ballet scene.

It opens its next season shortly with a full-scale production of CASSE-NOISSETTE, and director Laurel Martyn's own, increasingly popular SENTIMENTAL BLOKE.

Recent additions to its ranks include Alison Lee and Marie Cumisky, formerly of the National Theatre Co.

Ballet Digest

COLOUR FILM OF "Beginners" Back . . . In Edinburgh

● **ORIENTAL TOUR**

Nora Kaye and **Paul Szilard** started their Oriental tour in Tokyo with an-all Japanese company. Sixty performances will be given in Japan followed by visits to Hong Kong, Thailand, India and the Philippines. A 2-act GISELLE, 4-act LAC and Szilard's NIGHT FRIGHT make up the programme.

During the tour a colour film of GISELLE and NIGHT FRIGHT is to be made by a Japanese company. Nora Kaye has leave of absence from New York City Ballet to fulfil the tour.

Readers may remember that last year Paul Szilard made a lecture tour with **Romola Nijinsky.**

● **NO ROVI**

Rovi Pavinoff, who broke an ankle bone during a performance of CARNIVAL, was replaced at short notice with Carlton Ballet

⊙ **LAURA LAURELLA, Italian dancer of La Scala, Milan, who has opened a dancing school in Cairo, already praised by John Taras.**

by **Alexis Gohar** and **Terry Gorman.**

16-year-old Gohar danced Prince Seigried and Gorman danced in CASSE.

● **BEGINNERS**

Felicity Gray's Ballet For Beginners returned during October to television. For the first four programmes (the first, October 5; others on Monday evenings at roughly an interval of a month in between) Felicity explains, with dancers, basic technique. Several guest dancers will appear during the series.

⊙ **JOSEPHINE CORDON and GEOFFREY WEBB in the short CAKEWALK number recently seen at the Player's Theatre.** (Photo: Roy Round)

● **STAY AWAY**

Ballet took quite a bad press in Edinburgh with one story headlined 'Ballet Flop . . . It can stay away.' This story ran "Ballet has been the notable flop of 1953. Neither the American Theatre Ballet nor **Pilar Lopez** need come back. And however good Sadler's Wells Theatre Ballet is, it will still always seem a poor second to Sadler's Wells proper."

We have seen the Lopez programme in London and, if not good enough for the festival, will certainly welcome it back again to the Stoll. And both Ballet Theatre and the "poor second" seem to have survived the Windy City quite well.

● **GOPAL'S 200**

Although **Mylee Haulani** is seen on the screen for only a few moments doing a native dance for **Elizabeth Taylor's** edification in "Eelephant Walk," the scene required over 200 hours' rehearsal under the direction of **Ram Gopal.**

● **TOTEM-POLE DANCE**

Fifty young and muscular men have been signed by M-G-M to fight over a girl in a most spectacular dance designed for the screen by **Busby Berkeley.**

It will be the "Totem Tom Tom" love ritual in the CinemaScoped ROSE MARIE. As Blackfeet Indian Braves, the fifty young men will vie for the attentions of **Joan Taylor.**

The dance, which begins in front of a sacred totem pole, will be climaxed when Miss Taylor, as her tribe's princess, leaps from a 30ft. cliff into the oustretched arms of the braves who have been chanting **Rudolf Friml's** music throughout the number.

● **HILDE HOLGER**

Two class demonstrations were given recently at the **Hilde Holger** studio, near Regents Park, showing teaching methods for different age groups, and for professionals. This ended with several dance items choreographed by Hilde Holger: including **TIBET** and **AZTEC CULT.**

The audience included classical dancers and teachers as well as modern dancers, from Australia, America and Canada.

The demonstration showed modern techniques to train the body as a useful instrument of expression, the connection of mime and movement, emphasising the creative element in the training of dance students.

⊙ **Legat School-pupil, 15-year-old KATHRYN BEETHAM of Leeds, who was seen on television during October.** (Photo: Bishop)

NORA KAYE'S GISELLE

— A Flop? . . . . 200 Hours Rehearsal . . . . Totem Dance

⊙ September Cover-girl, **CISELA DEECE**, is seen here with **CERT REINHOLM** in Csovsky's **HAMLET** premiered during the Berlin Festival.
(Photo: Enkelmann)

dance in the theatre or cabarets, and the others are ballet students. The girls were strictly chaperoned by their mothers, who brought them to rehearsals, and sat all day by the side of the set, while their daughters, in diaphonous white chiffon, danced a neo-classical dance round the Temple stones.

Paltenghi devised the idea of setting the dance to drum beats, to underline its primitive origins.

● BEAUTY ON TV

Sadler's Wells Theatre Ballet, as seen on TV in a performance of CARNAVAL last January, made another appearance on October 20, giving two shorter ballets: FAÇADE (seen previously) and BEAUTY AND THE BEAST, given its first TV production.

John Cranko, the choreographer, supervised the TV arrangement of his ballet—one of his most successful works. It was danced by **Patricia Miller** and **David Poole**, who originated their roles.

For the performance of FAÇADE the dances were re-arranged for filming by **Peggy van Praagh. Naomi Capon** produced and decor for both ballets was by **Michael Yates.**

● BEGINNERS AGAIN

Felicity Gray is taking BALLET FOR BEGINNERS on tour. Felicity, herself, will commence and the group will be led by Michel de Lutry and Domini Callaghan. The company's name: Theatre Arts Ballet.

First dates are in Walthamstow and Bath. To round off each evening several short classical excerpts and modern works will be staged.

● IN HOLLYWOOD

Marge and **Gower Champion** will be with **Judy Holliday** in MY SISTER EILEEN. This is the film version of the play which became a Broadway show called WONDERFUL TOWN last season. **Jacques d'Amboise** is to have the acting part of **Howard Keel's** brother in SOBBIN' WOMEN for M.G.M.

● ATTENDANT MAIDENS

Choreographer **David Paltenghi** arrived in Spain ahead of the main unit to select and train girls to mime and dance the parts of attendant maidens in the Druid's Temple, for THE BLACK KNIGHT.

After a week's auditions, he picked twelve girls, of which seven

⊙ **MANUEL ROSADO, a dancer from the Philippines, now with the ballet of Marianela de Montijo. He is photographed here in CLAIRE DE LUNE which is in the repertoire of the company during their current Spanish tour.**
(Photo: Gyenes, Madrid)

PETIT

IMPORTANT NEWS . . . Page 23

CONTEMPORARY THINKING IN BALLET—A SERIES OF EVALUATIONS BY PETER CRAIG-RAYMOND

The Philosophy of the Queue

WHAT is ballet? Why is it? These are questions which once occupied pages of gloomy essay and precious writing. In some of our contemporaries they still do. A small circle of people may well be interested in the essayist's answers. But most of the people who keep ballet alive by paying their money at the box-office are not interested.

What is ballet? An entertainment.

Why is ballet? Because there is no limit to the variety of art which can be assimilated by the entertainment-seeking public.

THE OTHER ARTS

Picasso proved the mass appeal of the painter's art—and threw the stiff-collared academicians into turmoil—by getting to the heart of visual art: effect.

Strawinski forced a world sick of saccharine to listen and react to his forceful percussion music. Why? It was effective. It did not flow past and get lost as a "charming piece." It hit and hit hard at one's mind and heart. You were entranced or maddened. Result: success.

Tired of the theatre's box-set thinking, **Tennessee Williams** spewed a mudraking truth on stage and hit conventional drama as Ibsen might have done if only Bernard Shaw had not hired himself as unaccredited publicist.

Even Hollywood, paradoxically the most old-fashioned and conventional of art forms, shows certain signs of a new creative thinking for effect backed up by solid worth.

Where is ballet in all this. Back with the critic who versified that "Ballet must be beautiful"? Must it?

IT CAN

Ballet CAN be beautiful. But here is a better set of "musts" if we need them: Ballet MUST be living . . . . MUST be theatrical . . . . MUST be exciting, stimulating . . . . MUST be ENTERTAINING.

Is it so cheap to entertain? LE LOUP by Roland Petit was exciting, theatrical, stimulating and undoubtedly a great example of ballet art.

AND THE AUDIENCE WAS BREATHTAKEN BY IT NIGHT AFTER NIGHT!

It was beautiful enough to please the critics. It was entertaining enough to please the audiences. What more is there?

Now cannot we take this as a lead?

Cannot we rid English ballet of the deadpan look of the 'nice' dancers trained to fit a back row of "corps"?

Cannot we have teachers who slap faces into living smiles and bodies into generous, virile sweeps of motion?

Cannot we get away from the eternal mountings on classic music and use contemporary composers including those from the Jazz, Bop and symphonic modernist schools: Kenton, Raeburn, even, perhaps, Gillespie?

Cannot we breed artists who want to blind the eyes of their audience instead of these dullards who think in terms of backcloths and box-sets—trained more to give bored instruction at schools than to bombast a stage for ballet?

Cannot we have choreographers unafraid to try what is new for the sheer newness of it? To get away from the dull rut and rust?

Cannot we have—this above all—directors who want to bring the bright, modern, tabloid look to ballet rather than forever carbon copy the impotence of the past?

Young dancers. Bright stages. Exciting choreography. Brilliant staging. Fearless direction.

Is it all too much when yet another dowdy GISELLE or LAC DE CYGNE or SLEEPING BEAUTY will pass the evening away.

Better to try a succession of gay young mistresses—no matter the scandal—than settle down in Suburbia with these drudges.

AND AUDIENCES WOULD RESPOND TO A THINKING WHICH SAID LOUD AND CLEAR AND BRIGHT: Let's try it.

That way lies the surest living for ballet. That way it would **ENTERTAIN.**

People Are Talking About....

The wonderful advertisement the usually "plug-forbidding" DAILY EXPRESS gave Roland Petit on September 12: a huge photograph of Eva Bartok leaving the Stoli with a Petit programme very clearly clutched in her hand . . . . Another newspaper's amazement that Yvette Chauvire flew "all the way" from Paris merely to dance the DYING SWAN . . . . timelogged the newspaper: it only lasts FOUR MINUTES . . . . The rather lovely, pastel-coloured postcards of Ballet Espanol arriving from dancers vacationing in Spain . . . . Keith Beckett's excellent standin work with the Gore Ballet during Festival Ballet's rest . . . . Anton Dolin's new 'find' in Jon Waks . . . . Jon was with the Royal Winnipeg Ballet and was invited by Dolin to dance with Festival ballet during their recent Canadian tour . . . . going the other way—Don Gillies' return home to Canada where he was with the Vokoff Ballet before coming to England . . . . news (perhaps on those postcards I mentioned) of a new ballet company actually in rehearsal now in Madrid . . . . the employment of ballet dancers by ballroom dancing schools in Leeds to teach 'poise' to ballroom professionals . . . .

⊙ XENIA PALLEY

Reyna Reports From Paris

THE **Marquis de Cuevas** Ballet started its season at Deauville with a new ballet, L'ANGE GRIS (The Grey Angel) to music from **Debussy's** "Suite Bergamasque."

Briefly, the story is of a Mother (**Marjorie Tallchief**) who, living in the memory of the past, relives the image of it whilst watching her daughter (**Kathleen Gorham**) dance with a young admirer at a fete. The apparition of the Old Love, slowly transforms into the Angel of Death.

George Skibine is the choreographer and also takes the rôle of the Old Love. The ballet includes **Serge Golovine,** and the entire Company were worthy of note.

Decors and costumes were by the young artist **Sebir.** This production was enthusiastically acclaimed by ballet lovers of Deauville.

NEW LA SYLPHIDE

For their next Paris Season at the Empire the Ballet de Cuevas are reviving LA SYLPHIDE.

This ballet was created for **Marie Taglioni** by her father in 1832. It was performed in 1947 by Les Ballets des Champs Elysees, in which **Nina Wroubova** danced with **Roland Petit.**

This time, **Harald Lander** is the choreographer, and **Rosella Hightower** will take the rôle of La Sylphide.

OPERA COMIQUE

Liszt's "Rhapsodie Hongroise" made its debut at the Opera Comique August 28th. Choreography by **Constantin Tscherkass** in which the following artists appeared: **Espanita Cortez, Madeleine Dupont** and **Michel Gevel.**

ROMANTIQUES

At the Theatre de l'Etoile, on August 28, Les Ballets Romantiques gave a performance entirely dedicated to **Chopin's** music. Producer: **Jean Laurent,** choreographer: **Maurice Béjart.**

The principal dancers were **Maria Dalba, Zenia Palley, Gayle Spear, Igo Fosca, Maurice Béjart** and **Wladimir Brosko.**

The ballets performed were ARABESQUES by **Maria Dalba,** LE SONGE D'UNE NUIT D'HIVER by **Maurice Béjart** and BALLET BLANC by **Igor Fosca.** Particularly noted, for her outstanding technique, **Xenia Palley,** who was awarded the Rene Blum prize in 1951. The programme ended with L'ETRANGERE by **Maurice Béjart,** a great success with the public and critics.

MAURICE BRILLANT

We note with regret, the sudden death of **Maurice Brillant,** choreographer and musician. The world of ballet will feel this loss acutely.

Maurice Brillant had only just published an important work entitled "Problemes de la Danse."

⊙ ROSELLA HIGHTOWER and GEORGE SKIBINE in Nijinska's RONDO CAPRICCIOSO performed at Biarritz by the de Cuevas Ballet. The Marquis is seen sitting on his "throne" at the ball.

A Question of Style

by

R. J. AUSTIN

TO send a ballet company to Europe is for the Soviet Government a process of high diplomacy, as full of mystery and evasion as that of arranging a political conference. But it is hinted,—indeed at one happy time seemed almost assured—that the Soviet Ballet is at least to be seen in Western Europe. Paris, which over forty years ago first reeled under the stupendous impact of the Diaghilev's Ballet, now awaits the arrival of the Soviet dancers headed by Galina Ulanova. Perhaps Edinburgh in 1954?

For years now, by means of films, books and latterly the personal appearance of Ulanova at the Maggio Musicale in Florence, we have been prepared for this event; and the only fear is that after so many apertifs we may have no stomach for the banquet. But whatever happens the appearance of the Soviet Ballet in Edinburgh or Paris will constitute a challenge to the Western idea of the classical style in dancing for which it is as well to be prepared, for the controversy will no doubt be acrimonious.

In the past most of these discussions have been either purely technical, in which the niceties of *port des bras* and classical orthodoxy have been considered; highly partisan, where dancers are pitted one against another like professional footballers; or even political, when a nice extension of party line was much in evidence to the delight of those earnest missionaries of the dialectic and the lunatic fringe in general.

But I think it is possible from the few glimpses we have had of Soviet dancers to be more objective than this; to draw some tentative conclusions about the Soviet style in classical ballet and to compare it with our own in Western Europe as seen at its highest in the art of Chauviré and Fonteyn.

Basically, of course, the style is the same; but it is the impact of personality and national temperament upon that style which does seem to produce a marked difference in approach between the dancers of East and West—and that is what I wish to consider and hope to have confirmed next year.

GRANDEUR

From the dancing of the Soviet artists we have seen, what is the over-riding impression?

These dancers have all a largeness and splendour of movement, a passionate intensity, a grandeur and sweep of gesture which is not seen to the same extent among British and French artists.

They have an absorption not in the character they are portraying, but rather in the physical—almost sensual — delight in movement for its own sake.

When, for example, we saw Pliesetskaya and Semyonova as Odette in the film GALA FESTIVAL, they fill and dominate the stage in a manner quite alien to our tradition, yet they do not seem to have the slightest idea of what the ballet is about.

The fate of Odette does not concern them, and a settled mask of self-absorbed tragic gloom is apparently enough. They fling themselves into the arms of their remarkably sturdy partners with intense passion; they put so much emotion into every gesture that the effect has something of the epic gloom of the actors at the Comédie Francaise declaiming Racine, when each marbled phrase is carved as though a life depended upon it.

TECHNIQUE

Now while the richness, the opulence, the heroic proportions of each of these dancers' movements is wonderfully impressive, yet the classical poses in "adagio" appear insufficiently considered.

They have not the flawless linear beauty and balance which we in the West consider essential.

The line is blurred and fussy, exaggerated especially in the pose *en attitude* when the raised leg is strained back and upwards at an angle that makes this—the lovliest of all dance movements—highly uncomfortable to watch.

In *arabesque* they do not seem to be much concerned with the beautiful sweeping line from toe to finger-tips which, with its contrast to the hard angle made by the legs, contains the whole beauty of this position.

They drop their arms, the body sags, a langour of passion replaces purity of line.

One might say that, while the best European dancers move as if the flow of the dance were produced by step melting into the next smoothly, the musical phrases carefully marked, with these Soviet ballerinas the movement is like the surge of the sea, of mighty waves sweeping one upon another, heroic and elemental.

Their dancing has a tremendous pride and swagger, flamboyant and uninhibited, where all the flaws, untidiness and lack of sublety, are overpowered by the magnificance of the total effect.

Fierce and splendid like a flash of lightning, with its own savage poetry; yet how far it is from the lyricism, elegance and perfect proportions of the great Western dancers.

The boundaries between a highly refined theatrical art and the dance from which it was formed are not so distinct when one watches the Soviet ballerinas; but again, the style, polish and high sophistication of that art are not to be found. They are instinctive artists: the primitive fire has not been quenched by the hard discipline of the classical school; and though that makes it perhaps more exciting it is also less pure.

ULANOVA

I have omitted mentioning the greatest of these dancers, Ulanova, because perhaps due to her initial training in Leningrad—her style, though retaining the same features as her contemporaries on the Soviet stage, is more lyrical, tender and musically subtle.

Like Fonteyn her face, lit from within, carries its own particular radiance, withdrawn absorbed in some secret world into which we are invited to share her private vision.

The music casts its reflection across her features, like that of trees over still water brushed and flecked with light and shade. Every movement is deeply expressive, her dancing superbly phrased.

This marriage of the grand manner of Moscow with the lyrical expressiveness of the European style has produced perhaps the greatest ballerina of our time.

Though naturally the evidence is insufficient, it seems to me that she lacks that individual quality of movement, the elusive and extraordinary poetry of Margot Fonteyn's every step and gesture which it is as impossible to describe as it is to photograph.

But it would not be fair to judge this either from the films in which she has appeared or the dance recital she gave under adverse conditions at Florence.

Soon, however, it may be possible to confirm these few impressions of the Soviet dancers. I think that if we are to see the Soviet Ballet at last we shall be both thrilled and disappointed: thrilled by the opulent splendour of their movements, disappointed that so much sublety, elegance and proportion has been sacrificed to achieve it.

And with Ulanova we may discover that perfect harmony between the dancing styles of East and West of which we have been given a slight foretaste.

India Meets Ballet

In a personal article, the modern dance teacher Hilda Holger recounts some of her experiences in founding a Ballet School in Bombay

I suppose that BALLET TODAY readers may like to know something about Western dance in an Eastern country like India.

I ask the indulgence of the reader when I give a short account of myself and my activities before I went to India to build up the first professional school of modern creative dance in Bombay.

I am a follower of the modern Viennese school, which blossomed under Gertrud Bodenwieser, whose former pupil I was at the Vienna State Academy. The pre-Hitler time gave scope to many gifted dancers, and it was the typical Viennese atmosphere which gave all of us the stamp and background of Austrian music.

Vienna was an art centre until Hitler changed the view of culture and after having built up a well-known school in the old Baroque castle of Fischer von Erlach, and after having trained a group of modern dancers and choreographers, I had to leave Vienna and close my school.

Having the choice of going to the United States or India, I chose the latter being a country of attraction to most Western artists

Many of us have admired Indian sculpture, the temple dancers, the wonderful frescos of Ajanta and the goddesses in stone at Elora. The different hand-gestures depicted at Ajanta must inspire every dancer.

No nation in the world has this particular suppleness in simple hand-movements and I greatly admire the Indian dance, the classical style of the north and of the south, of the Malabar coast, performed today by India's leading dancers.

KHANDALA, GOPAL

To get more knowledge about Indian dance, I went to study under Madame Menaka, who died a few years ago. She had her school in the hills of Khandala, just two hours distance from Bombay. There under typical Indian atmosphere and musicians, learning the rudiments of Indian dance, the timing of the feet the swaying of the upper portion of the body, with arms stretched upwards, and the meaning of the hand-movements, which play such an important part in KHATAKALI the school of the south.

There are about 300 different hand-movements, called MUDRAS and every dancer has to study these manifold gestures, which express life and nature in a hundred different varieties.

It was very interesting for me to find much that was common between Indian dance and the modern dance of the West, where movement originates in the centre and all arm-movements remain related to the torso.

An interesting exchange of ideas took part when Ram Gopal came to my studio to watch the western modern dance and demonstrated to my students the beauty of BHARATA NATYA the classical dance of southern India.

In spite of tremendous differences between the dance of the East and of the West, there was reciprocity and sincerity of expression. I was rather flattered when Ram Gopal came one day to ask me for permission to engage one of my most gifted pupils, a girl from a high-class Parsi family, as a dancer in his group.

I must mention here that a professional dancer was looked down upon only 15 years back, as sacred prostitution was in the hands of dancing girls in temples and only recently this attitude has changed for the better

Madame Menaka did pioneer work for the professional dancer, belonging to a very well-known family in Bengal.

Though the conservative families still prevent girls from "good families" from going on stage.

"LADIES ONLY"

Here I want to mention the great difficulties I had to overcome in a country where women dancers (being prostitutes) have been the traditional protagonists of art. I was warned against admitting male pupils to my school and was advised to advertise my school "For ladies only." Yet in the West it is unthinkable that a school of ballet should only admit women and girls.

Against the greatest prejudice, ignorance and complete lack of background for western art, I had to start my work and bring better understanding and appreciation of Western art to the East.

Once I danced, at the summer palace of the Navab of Bhopal in a beautiful garden under old trees lit with a thousand candles, Ravel's Pavane and a Viennese waltz by Strauss. The piano had to be brought from a distance of 70 miles! The ladies in their colourful Punjabi costumes looked at me from a distance behind curtained windows. Orthodox Moslem or Hindu women are not allowed to appear in public, they are kept in "purda."

Hyderabad, a very modern state, built a special stage for me in Sir

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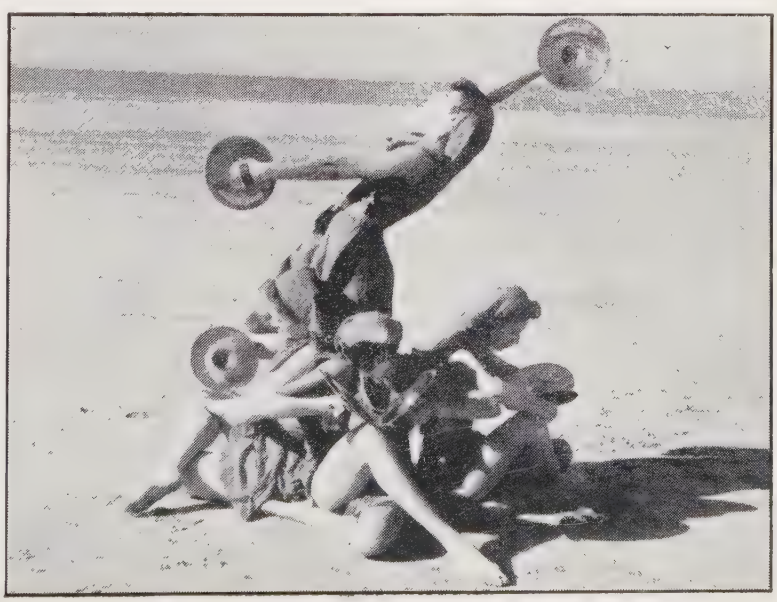
⊙ PARSI and Anglo-Indian girls practising



An Interview with Nora Kovach

THE appearance of **Nora Kovach** and **Istvan Rabovsky** with the Festival Ballet gave us an idea of the standard which prevails in the Soviet Russian Ballet.

It happened in 1948 that **Ulanova** appeared as guest artist with the Hungarian State Opera Ballet and she was so impressed by the dancing of Nora Kovach and Istvan Rabovsky, that she immediately arranged for them to undergo a "post graduate" training in Moscow and Leningrad.

For the first time they spent six months in Russia and then they revisited it on several occasions, for the last time in December 1952. Following their five years association with the Soviet Ballet we can regard them as representatives of the present Russian style and, therefore, I was very eager to meet them and to hear about their experiences in Moscow and Leningrad.

A. Kaposi: For introduction will you please give me some biographical details and tell me how did you come in contact with ballet.

Istvan: I was born in 1930 and I was about eleven years old when my school-teacher discovered that I had a talent for dancing. I was always very good at gymnastics and it happened that my teacher's sister was a member of the State Opera Ballet and they convinced my parents that I should become a ballet dancer. I was admitted to the ballet-school of the Opera House in which our dancers are trained, similarly to the ballet-school of the Royal Theatre in Copenhagen. I was seventeen when I was entrusted with my first solo role: the young JOSEPH in JOSEPH'S LEGEND. My next role was the SPECTRE DE LA ROSE. I was only eighteen when **Ulanova** saw me and in two weeks I was sent off with Nora for Moscow.

A. Kaposi: And you, Nora, how did you find your way to the ballet?

Nora: I was born in 1931 in a provincial town. My mother was a teacher and a gifted pianist, a diplommée of the Academy of Music—and father painted in his spare time. The love of music and art was the dominating atmosphere in our home.

I was eight years old when I insisted firmly that I wanted to become a ballerina and when reason seemed to fail, I wept and wept.

Finally mother gave in and took me for the examination, hoping that I would not pass it. There were 250 applicants for eight vacancies and I was chosen. Now it was mother's turn to weep and I jumped and clapped my hands with joy.

I passed all my examinations with distinction and I won also a gold medal in the thrid year.

A. Kaposi: Who were your teachers at the Budapest Opera?

Nora: Ferenc Nadassy and **Gyula Harangozo** have been ballet-masters since the end of the war. Nadassy is an excellent teacher, the **Cecchetti** method is the basis of his training and he has introduced also the **Vaganova** system. He has spent many years in Paris and in Copenhagen and we have enjoyed the benefit of his rich experiences. In the Festival Hall we danced LE SPECTRE DE LA ROSE with Nadassy's choreography.

A. Kaposi: What was the first stage of your training in Russia?

Istvan: First we were assigned to **Tarasov** in Moscow and we were put in the eighth form, which is the highest of the School of Ballet. Here we remained only for a month as it was considered a trial-period.

A. Kaposi: And what happened after the Tarasov course?

Istvan Rabovsky — *By Alice Kaposi*

Istvan: We were transferred to Leningrad and here we attended the classes held for the soloists of the Kirov State Opera and Ballet Theatre. The classes for men were taken by **Gouseff** . . .

Nora: . . and the classes for women by **Agrippina Vaganova** who exclusively taught girls.

A. Kaposi: Could you tell me about the exercises?

Istvan: The classes for the highest form students are very strenuous and exhausting. They last for two hours and they break into four 30 minutes sessions.

The first half hour is devoted to exercises at the "barre," beginning with "pliés" and continuing with "battements tendus," "battements fondus," "ronds de jambe," "battements battus," "dévêloppê" and finishing with "grands battements."

Then follows the exercises in the centre, consisting mostly of three very difficult Adagios. The third half hour is devoted to the jumps and we finish the last 30 minutes with the big jumps and turns. The classes for soloists are not so exhausting and they last only for one hour.

The emphasis is always on the Adagio and great care is devoted to the hands.

The classes are small, eight or ten is the usual number of students or soloists taking part and thus the teacher can give enough attention to each of them.

Besides classical dancing great importance is attached to character dancing—the dances of different nations — and weekly six hours are reserved for it.

A. Kaposi: I think Nora has also something to say on **Vaganova's** classes.

Nora: Yes, it was a great experience to attend her classes.

She was seventy-one at this time and her agility was amazing. When she coached a ballet, she danced all the roles and made the jumps and turns. She held classes for the beginners to give them the best foundation and she trained the soloist-candidates, chosen by herself—but never the intermediate classes. Her classes were also attended by the would-be teachers who put down each word in their notebooks because it was her custom to explain everything very clearly.

A. Kaposi: Who were her most famous pupils?

Nora: Marina Semyonova, Galina Ulanova and **Alexandra Danilova.** Vaganova used to say: "Make music with your dance"—and "The harmony of the music should be expressed by your body, by your arms, hands and head." She reacted with the greatest sensitivity to music and she taught her pupils to translate the music into dance.

She was great and adorable not only as a teacher but also as a warm-hearted human being. She became very fond of me and I was with her day and night. She took me to the theatre and she nursed me when I was ill. She was like a mother to me . . .

A. Kaposi: Have you appeared in public in Russia?

Istvan: Yes, we danced for several months with the Kirov Ballet in Leningrad and in the Bolshoi Theatre in Moscow. We danced the BLUE BIRD variations, CHOPINIANA, THE NUTCRACKER, SWAN LAKE and in **Petipa's** DON QUIXOTE which is a long four-act ballet. "The Grand Pas de Deux" which we danced in the Festival Hall is taken from this ballet and was revised by **Gouseff,** my teacher in Leningrad.

A. Kaposi: Thank you for this very interesting afternoon and I hope to see you soon in a full length ballet.

Cocked-Eye Gambol of Walter Gore Ballet

AN incredibly warm response began the season at the Princes for Walter Gore's Ballet. The first night house cheered enough to ripple the old theatre's lampshades. If I could not honestly cheer as loudly, I was at least applauding a good first step in ballet's new direction: entertainment.

Gore's work can appeal to normal and large audiences because he has the right touch, the cocked eye look at ballet's conventions. Gore does not highkick his way to sure theatre at Petit does, but his milder gambol in the same direction is pleasing to see.

HOOPS, his ballet to Poulenc music, and LIGHT FANTASTIC to Chabrier represent in ballet what Ealing brought to cinema: the understated comedy technique. Neither represent great ballet or even first class entertainment. But both have that not-quite-serious glint in eyes which so often in England are steely with symbolism, hard with heartfelt meaning.

CRUCIFIX to Samuel Barber music represents, unfortunately, just this "look for the meaning" technique in pseudo-serious ballet. At first, surface glance here is a serious work on the Inquisition and persecution by the masses. A theme, indeed.

Sadly, violence is not one of the realisms that the English dancer can establish. The theme is glissed over to make a catch-as-can sombre ballet. Its innards—convention's blind malice in face of the 'different'—hold the substance of telling, great ballet. CRUCIFIX becomes a theatrical burning stake too soon, too easily.

Unevocative sets by Kenneth Rowell and some puzzling lighting (groups standing **behind** spotlights, the priest whose entrance is not spotted or established at all) hardly help the work which Gore might well, I imagine, rethink. Paula Hinton as the persecuted woman did not project a composite person but did run an energetic continuity through the ballet with her fine, eager dancing.

WELL-HINTONED

Walter Gore's second programme introduced CYCLASM, a well-dressed and well-Hintoned piece in which colourful bodies ran on and off the stage without, apparently, much reason. It meant nothing to me although the music was a fine small orchestra score.

STREET GAMES was another of Gore's children's pieces with 'Bill Loves Mary' being chalked on a wall and a cat being chalked on the stage. Two boys play ball, a boy and girl play screenstruck and hopscotch is the continuety. Humorous? Yes. But STREET GAMES had invention enough for one good sequence in another ballet. A ballet in itself? No.

TANCREDI AND GLORINDA is the duel again. Is there no end to the "we fight . . . you lose . . . good god it's a woman" theme? This one has a hindering vocal refrain and a sharp, tight performance from Paul Hinton. But how long can this duel continue? Shall we soon call the perennial The Wandering Duel?

MR. PUNCH is Gore at his most comic and, although its placing as last ballet rather dulled my amusement, it is very funny indeed. The Punch And Judy tradition is well worth realising so well in ballet.

The question with this company is: what is intended? So much seems child-fare that, for an adult audience, the result is tedium. The plaything ballet, with its comic invention and staging of child games, can be funny — but not when they go on so long and the programme is surfeited with them.

What Gore lacks in his company is a beautiful ballet. Petit split his revue masterpieces with the tragic, beautiful LELOUP. I am afraid that CRUCIFIX, violence at its most easy, was no match. WINTER NIGHT might well serve as the hard meat between the lack-protein bread of Gore's repertoire.

My personal reaction was an impatient one of waiting for something to happen. Could this foolery go on all evening? Indeed it could. There is too little shading to Gore . . . all this sunny daylight streaming upon the mischievous faces of his children is too much. If WINTER NIGHT is out, at least we could appreciate an autumn evening.

THIRD PROGRAMME

Frankly, both ANTONIA and VIS-A-VIS defeated me. I have seen many choreographers 'dry up' and do various things to hide the fact that the music is longer than their ballet . . . but never before have I seen a dancer go down on his haunches and wait twenty bars for the curtain!

My impression is that the season "got on top of" Gore and he simply could not produce the announced work. ANTONIA merely filled the stage with a pantomimic-dressed group of the company and, for action, had the same hurtling about the stage as seen in CRUCIFIX.

VIS-A-VIS was, without doubt, the emptiest ballet ever staged. Long pauses heralded almost every movement and the dancing was less sustained than many a classroom enchainment.

Haunted, Dated

NINETTE De Valois twenty-years-old HAUNTED BALLROOM shows its age but comes over, nevertheless, with a considerable amount of good dancing. De Valois was not short of ideas — sheer dance ideas—and these make the ballet worth seeing again.

David Poole's work as the Master who is forced to dance to his death is excellent. A demanding role, Poole executes it well. Not so happy is the use of a girl as the Master of Treginnis' son . . . in the final scene the realization of the boy that he, too, must die in this way is not projectable with a girl dancing the role. A boy should be cast here.

MORBID, BUT . . .

For once a vocal usage is successful as here it conveys the eerie feeling of fate catching up with its victim. De Valois staging a fatalistic ballet without dulling it with morbid or heavy plodding . . . this is, I think, the interesting point to the revival.

An answer to the existentialists? Perhaps. Worth the seeing? Yes.

Your Nearest Ballet Club . . . .

Readers who wish to find the address of the ballet club nearest their homes may do so by sending a stamped addressed envelope to 'Club Address,' BALLET TODAY, 15, Penrhyn Road, Kingston, Surrey. The address will gladly be sent any reader who enquires.

BALLET TOMORROW

● IN THIS ISSUE we start a regular monthly feature on ballet schools. This will not be a series of publicity blurbs but a frank appraisal of conditions, technical worth, fees and results.

It will be an accurate ready-to-hand guide for parents and students. For the first time ballet will have a seal-of-merit guide. And the whole subject of student finance will be covered regularly.

Very great interest was shown by parents in the broadcasts and republication of scripts on this theme last year by Peter Craig-Raymond, now Editor of BALLET TODAY. He will, therefore, be taking a personal, keen interest in the supervision of this new feature —BALLET TOMORROW—and has engaged a dancer of recent dance school experience to compile it each month: Nicholas Valentine, whose first article appears on this page.

HILDE HOLGER SCHOOL

FOR the past month I have been making a detailed survey of the more important ballet schools in London, in order that we may be able to present to you, a brief summary, of what the prospective Ballet student might be given to expect.

We are, of course, only able to mention a few schools in each article, and shall be unable to give as much space to each individual one, as we should like to.

The first call was on **Stella Karin,** who has a little studio next to the Arts Theatre in Leicester Square; where, since April, she has held classes daily for between twenty and thirty pupils.

Miss Karin does all the teaching herself; although she specializes in classical ballet, classes in modern ballet are also held. Most of Miss Karin's pupils are part-time students ,although they all have aspirations of becoming professional dancers one day, and one, **Malcolm Clare,** already shows promise for the future.

INTERNATIONAL

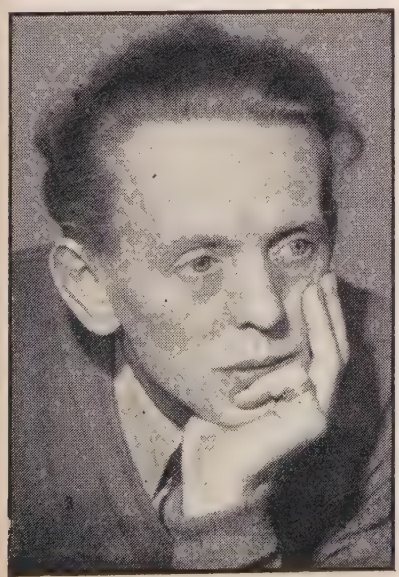
From Leicester Square, to a little mews, hidden in South Kensington, where the International School of Ballet is situated: the school was opened in 1943 by **Mona Inglesby, Judith Espinosa** and **Nicolai Sergueev,** and now possesses over sixty pupils.

The aim of the school is to train dancers for their own International Ballet Company, and now many of the pupils of the school have graduated from the Corp de Ballet to principal roles. The teaching staff is in the hands of **Madame Lea Espinosa, Anna Kallas** and **Andrew Hardie,** the latter being in charge of the R.A.D. syllabus.

The training lasts from four to five years and pupils are taken from school-leaving age; there are special terms available for male students, and Further Education grants are also obtainable. Outstanding pupils who are now appearing with the Company include **Ernest Hewitt, June Summers, Sophia Trant** and **Rhona Cook.**

On to Chelsea where **Pamela Foster** has her own studio in a delightful little Chelsea period house. Miss Foster gives private lessons and also holds classes for young children. Her school has only been in existence since last March so I cannot give you any news yet of her successes.

SIGURD LEEDER



RAMBERT SCHOOL

RAMBERT

In London's smallest Theatre, the Mercury at Notting Hill Gate, **Madame Marie Rambert** who, herself was trained by **Enrico Cecchetti,** the great maestro of the Russian Ballet, holds her school. Pupils are taken from the age of four, and altogether the school contains some 120 students. Both the Cecchetti and Russian methods are taught and the students include **John Gilpin** of the FESTIVAL BALLET, and **Beryl Goldwyn** of BALLET RAMBERT — which is, of course, almost entirely recruited from the school.

So far we have covered mainly classical ballet schools; but in a small square off the Gray's Inn Road, **Sigurd Leeder** holds his school of Modern Dance, which is a blend between classical and modern ballet.

Mr. Leeder, before the war, was Ballet Master for the **Ballet Jooss,**

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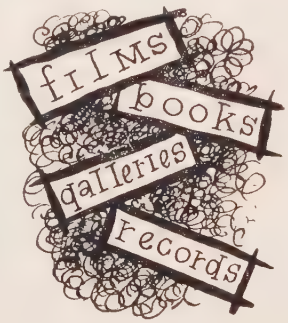
Nine New Ballet Discs — And a worth-reviving 3-Act Ballet

RAYMONDA (Glazunov) Paris Philharmonia Orchestra (Rosenthal). Capitol CTL 7036.

RAYMONDA was first produced at the Maryinsky Theatre in the days when Mathilde Kschensinska held sway as Ballerina Absoluta. The ballet became a firm favourite and is now also included in the Bolshoi repertoire. The attractive score with its beautiful harp passages, has been responsible for this and lovers of Glazunov's gentler moods will enjoy this record.

LA BELLE HELENE OVERTURE (Offenbach). ORPHEUS IN THE UNDERWORLD OVERTURE (Offenbach). L.P.O. (Martinon) Decca LW 5027.

Both sides of this record recall the light hearted charm of HELEN OF TROY and GAITE PARISIENNE. Unfortunately, the violins have a steely edge and vibration in their upper register, which should be taken into consideration if adding this disc to one's collection.



LA SOURCE (Delibes). VALSE TRISTE (Sibelius). PRAELUDIUM (Jarnefelt). L'Orchestra de la Swisse Romande (Olaf). Decca LW 5034.

The 3-act ballet is becoming increasingly popular and one feels that LA SOURCE would be well worth reiving with its attractive Eastern theme embracing a water-sprite, a hunter and the Khan's favourite. The decor would give wide scope to a designer and the music is by a master in this genre.

Delibes' well known suite is pleasantly played, as is Valse Triste which Harald Lander of the Royal Danish Ballet set with success to one of his ballets. We look forward to seeing it when this gifted company pays us a return visit. Recording satisfactory.

VALSES NOBLES ET SENTIMENTALES (Ravel). LE TOMBEAU DE COUPERIN (Ravel). L'Orchestra de la Suisse Romande (Ansermet). Decca LXT2821.

Do not be put off by some brassiness at the opening of these delightful Valses used by Ashton in his production for the Sadler's Wells Theatre Ballet. It re-occurs at the end but Ansermet's conducting is so enjoyable that this small defect is immediately forgiven. Le Tombeau does not suffer in this way, while the music, which inspired Jean Borlin of the Ballets Suédois, is delicately handled.

PRELUDE A L'APRES-MIDI D'UN FAUNE (Debussy). ALBORADA DEL GRACIOSO (Ravel). Suisse Romande (Ansermet). Decca LW5031.

This prelude is so linked with Nijinsky that no ballet-goer, no matter how young or old, can hear it without thinking of this dancer. It is a piece in which atmosphere is the essence and Ansermet leads the orchestra with the touch of a great artist. Recording good. Ravel's work, on the reverse side, in the Spanish idiom of which he was so fond, was originally composed for the piano but this later version brings out well his mastery of orchestration. It repays the listener more and more at each hearing, in spite of occasional brassy patches.

Otherwise perfect discs are blemished by the prevailing tendency to brassiness in LPs and it appears as if more attention could be given by technicians during recording to the brass instruments of the orchestra

ESPANA (Chabrier). PAVANE POUR UNE INFANTE DEFUNTE (Ravel). MARCHE JOYEUSE (Chabrier). Suisse Romande (Ansermet). Decca LW5033.

You will recognise in Espana the music used by Roland Petit for the finale of BALLABILE. In this witty ballet, Petit's first for Sadler's Wells, Margaret Dale took full advantage of the leading soubrette role. The Pavane, short but important ballet in the Ballets Jooss repertoire, pictured the effect of the stiff unyielding etiquette of the old Spanish Court on a young and sensitive spirit. Both sides are excellently played.

SYLVIA (Delibes). FAUST—BALLET MUSIC (Gounod). Royal Opera House Orchestra (Rignold). Parlophone PMD1005.

This should prove a popular record as both sides are beautifully played and well recorded. The revival of SYLVIA by the Sadler's Wells has been a great success and we hope that Ashton will continue to produce these ballets with such danceable and tuneful music as this. There is occasional slight surfarce noise but it should not worry one.

SCENES DE BALLET and PETROUCHKA SUITE (Stravinsky). Philharmonic Symphony Orchestra of New York (Stravinsky). Columbia 33C1015.

Ashton's showy choreography to Strawinski's brittle music, severely tested the ballerina's ability to overcome her exacting task. The poor decor and costumes did not help. The short suite from PETROUCHKA is finely played under the composer's direction. The surface is well-nigh perfect but the full orchestra on both sides could be a little clearer.

LE COQ D'OR and TSAR SALTAN SUITES (Rimsky-Korsakov). Philharmonic Orchestra (Dobrowen). Columbia 33SX1010.

After his rather uninspired SCHEHERAZADE, Dobrowen makes amends on both sides of this disc and brings out the wonderful brilliance and colour of the orchestration, so intriguing to the ear, particularly in Tsar Saltan. Riabouchinska's and Baronova's performances in COQ d'OR just before the war, will long be remembered. B.C.

A Visual Dictionary of Ballet

With its 156 pages of accurate line-drawings and full explanatory texts, *The Classic Ballet* by Kirstein, Stuart and Dyer, is the finest guide ever published to ballet's terminology and technique.

This fascinating and important new book can be seen at our bookshop — or may be ordered from us at a cost of *37s. 4d.* (includes postage)

A. & F. Denny, Ltd., Booksellers, 163a Strand, W.C.2

In Search of Spanish Dancing

By **DAVID BENN**

THE public has had the opportunity of seeing a considerable amount of Spanish dancing of late. Inspired by the performances we had seen a fellow ballet-lover and I decided to visit Spain in order to see these colourful dances in the country of their origin.

After a long and tiring journey we arrived in **Irun** too early for their fiesta and too late to see **Carmen Amaya** at the local theatre. In **Madrid** our luck was no different and finally we took the train south to **Granada**—the ancient **Moorish** capital and traditional home of the **Andalusian** gypsies. Here our search was destined to end.

In answer to our enquiry, a waiter at an open air cafe told us that the gypsies of the **Albaicin** would—for a consideration—put on a show for us. He himself promised to have us taken to the cave of **La Farraona** that same night.

At the agreed time we met a gypsy boy and, after watching him dance — a comical proceeding which he nevertheless took most seriously—we followed him up the steep path into the Albaicin. As we climbed we suddenly heard the sound of castanets in the distance and, on approaching the caves, the music of guitars and the stamping of feet.

TILED CAVE

The word cave generally conjures up a picture in one's imagination of a primitive dwelling place of beaten earth and with the bare minimum of comfort, illuminated by the flickering light of torches.

This is by no means so. The cave to which we were admitted, on payment of one hundred pesetas (nearly a pound in English money), had a tiled floor, was most comfortably furnished and electrically lighted. The show usually lasts for about an hour but we were fortunate.

That night the gypsies were celebrating the christening of La Farraona's granddaughter and the dancing continued well into the early hours of the morning.

The first dance was executed by four of the elder women, a stately and graceful dance to the accompaniment of castanets and the music of three guitars and a mandolin. Then, as the ladies returned to their seats, the music took on a quicker tempo; a ten year old girl leapt into the centre and began to pirouette around the floor with a speed that some of our ballerinas would have envied.

Suddenly she dropped to the floor, for a few brief seconds she lay motionless, then slowly and gracefully rose to her feet and the exciting whirl of pirouettes, punctuated by heel beats and an occasional jete, began anew.

ONLY BOY

This was followed by a Zapateado by her thirteen year old partner who is the only boy in the team which consists of thirteen women and himself.

His dance drew cries of "ole'' from all who watched him. We too found ourselves putting aside our characteristically English reserve, clapping in time to the music and shouting "ole" along with our Spanish companions.

Dance followed dance, Zapateados, Soleares, Fandanguillos, Vitos, the very names having a magical quality, so that all that is left in our minds is a pattern of confused but blazing colour.

When we were asked what we would like for an encore we had no hesitation in asking for the dance of the ten year old girl.

This was readily given although our request obviously offended one of the other members of the team who retired to the corner of the cave and sulked for the rest of the evening.

Finally we took our leave after friendly farewells and walked down the steep path into the moonlit city.

As we descended the strumming of guitars faded into the distance leaving us with a memory that would never pass.

In the DECEMBER

Ballet Today

★

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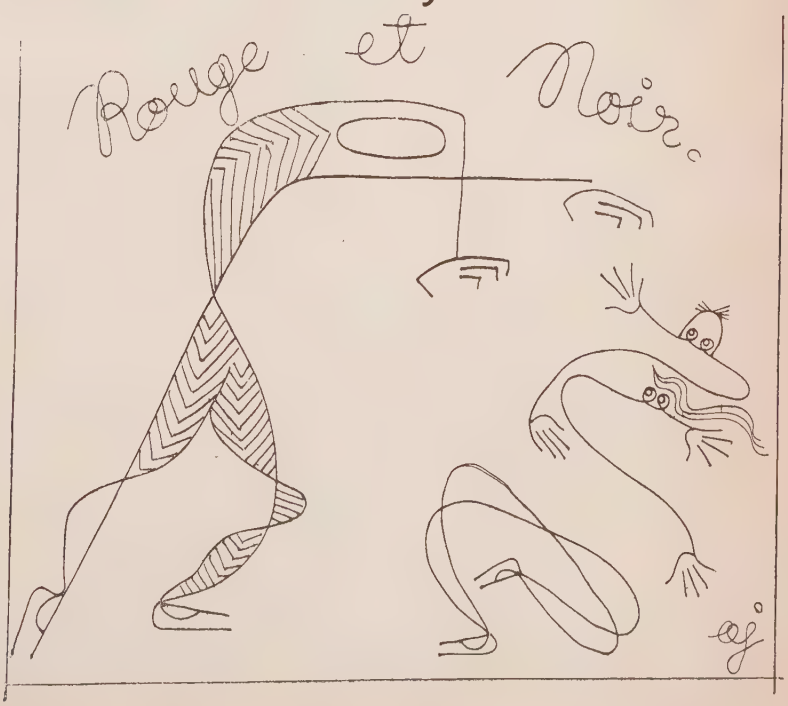

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Peter Paterson in Venice

Three New "City" Ballet Works

THE biennial music festival here this year comprised the sixteenth series given by the International Society of Contemporary Music. Three days were allotted to the New York City Ballet at the Venice Opera House.

The works given were FANFARE —THE CAGE—LAC des CYGNES (Balanchin's version)—SYMPHONY IN C—SCOTCH SYMPHONY—FOUR TEMPERAMENTS—LILAC GARDEN—METAMORPHOSES—PAS DE TROIS.

Of these the three that have not as yet been seen in England will be reviewed here.

FANFARE

This will possibly pass muster as a novelty, but what it really serves to illustrate is simply the old rule — that when the orchestra predominates too much, the ballet suffers.

The choreographer, Jerome Robbins, has chosen music originally used in a documentary film entitled "Instruments of the Orchestra." Based on the theme of a rondo by Purcell, Benjamin Britten wrote clever variations demonstrating the various sections and instruments of a modern orchestra.

The action of the ballet consists in no small degree of a costumed announcer calling out the names of the instruments, after which the orchestra starts what is, in fact, an excellent lesson in orchestration. Unfortunately, notwithstanding cleverly disguised costumes by means of which the dancers seek to give a plastic version of the instruments concerned, the fact that there is any dancing at all merely detracts from the lesson in orchestration; whilst the balletomane, not concerned with orchestration, but only with dancing, is distracted by both the announcer and the highly specialised music.

As an apertif FANFARE serves its purpose.

SCOTCH SYMPHONY

Once again Mendelssohn's "Scottish" symphony has been used as music for a ballet. (Some readers will possibly recall Keith Lester's "The Glen," produced in London in 1940 and set to the same music).

For the present work Balanchin does little more than provide divertimenti and a very beautiful pas de deaux. A theme is hinted at, but is not developed; and although the programme note states that the style of this ballet is influenced by that of the early 19th century, in particular LA SYLPHIDE, no element of the 'Willi' atmosphere is apparent. In essence the work remains a romantic abstraction.

Patricia Wilde's solo reveals her splendid attack and elevation, also a most engaging personality. Almost she steals the ballet.

The beautiful pas de deux by Maria Tallchief and André Eglevsky breathes romance at every step, but with nothing fey about it. Tallchief's dancing now holds one almost as much by its soft lyrical quality as by the superb technique behind it; soon, awareness of technique will vanish and a great dancer emerge.
Eglevsky partnered well — with assurance, sympathy, and great tenderness. The two make a charming couple.

Horace Armistead's decor was true to convention, but Kareniska's and David Flolke's costumes need a great deal of attention to correct detail before they will be acceptable north of the Tweed.

Hugo Fiorato obtained fine playing from the Faire orchestra.

⊙ TANAQUIL LECLERCQ in METAMORPHOSES.

METAMORPHOSES

"How achieve flight? How is the insect transformed into a butterfly? Are birds transformed into angels? And angels—are they not the dancers?" Thus Balanchin poses an enigma, let others make of it what they may. One thing is certain: this work must either be loved or hated; indifference here is impossible.

The ballet, which is given against a black backcloth, is divided into four sections and an interlude. In the first of these appear dancers moving rapidly to strident music. Their frenzied postures so savour of acrobatics and circus feats that they appear to be able to do everything except fly.

Interlude. Enter alone the beetle. Or, if not a beetle, what is it? Tentatively it crawls across the stage and disappears.

Section 2. The Butterflies. By means of brilliantly contrived stage-craft at each entry the butterflies acquire more colour, more scintillation, more freedom, more brilliancy. And in all this Jean Rosenthal's superb lighting effects play no small part. Headed by Tanaquil Leclercq, whose angular racé body moves with supreme elegance, the butterflies dart hither and thither, until at length they leave their leader alone.

Section 3. Re-enter the beetle to slow, haunting Chinese-like music.

But this time there is a change: the beetle has reared itself up; it has changed, been transformed, into some other insect, pathetic, still rather helpless, but now somewhat sinister. It begins to woo the butterfly in the form of an extraordinary pas de deux danced on the knees, by Todd Bolender. At times the contact of the glittering butterfly with the creeping thing that incessantly endeavours to give frantic yet uniformed expression to its desires, partakes of some fantastic oriental sculpture seen occasionally in the courtyard of a temple.

But now this strange wooing is interrupted by the appearance of an awesome figure with huge, outstretched wings, who drives the obtrusive thing away.

The fourth and last section comprises a general dance by an ever increasing number of angels, headed by Tanaquil Leclercq and Nicholas Magallanes. The butterflies have exchanged their small wings for large ones; and this is scarcely an improvement since the wings, being merely fastened to the dancers' arms, seem more like shields, and the illusion is shattered. But perhaps Balanchin intends this and by so doing wishes to stress the fact that his angels are in truth the dancers, and nothing else.

Of the theatrical efficacy of this work there can be no question, but whether it will live is another story. Perhaps it is too strange to last.

Kirstein on the Classic Ballet, Selby-Lowndes on Dolin, Buckle on Buckle . . .

THE CLASSIC BALLET. Kirstein, Stuart, & Dyer. (Longmans Green & Co. 36/-).

"I did not dance much, but I practised a lot," an old Italian ballerina once told **Ninette de Valois.**

It was said cheerfully, with great pride, and without any feeling of lack of adjustment in a profession that demands constant self-sacrifice from its members. For the dancer's insubstantial and fleeting art is based on a more complete realisation of the powers and limitations of the human body, a sterner physical application, and a more rigorous daily routine and discipline than in any other art.

Here, in this well-produced book, are the bare bones of the classroom — the basic technique of ballet. The descriptions by **Muriel Stuart** are accompanied by drawings of precision and grace, clearly and ingeniously conveying the complete action of a step.

Some have a curious beauty, as in the depiction of a pas de bourrée where the dancer seems to move in veils of air. Artist-illustrators will find these drawings invaluable with their exposition of the stress and strain of muscles and limbs.

A foreword by **Moira Shearer** emphasises the need for a standard terminology and expert guidance through such technical books as this; and there is a preface by **George Balanchin.**

The essay by **Lincoln Kirstein** deals with the historical development of the art, and is a model for its lucidity, modern elegance, and economy of style.

A book for all serious students and amateurs of the art.

THE ADVENTURES OF A BALLET CRITIC by Richard Buckle. (The Cresset Press, 21/-).

"Faster! faster!" cried the Red Queen, as she sped with Alice in a breathless rush over the fabulous land of THROUGH THE LOOKING GLASS. Mr. Buckle conducts us in an equally breathless manner through the fabulous world of ballet. His book deals mainly with the crowded post-war years when he was editor of BALLET, and ends in 1952 with the winding up of that magazine.

We have meetings with **Massine** and **de Valois,** glimpses of **Karsavina** and **Ashton,** practical jokes played by French dancers, quarrels with this one and that, parties that were a success and parties that were not.

There is an amusing account of the creation by **Beaurepaire** of the insanely inappropriate decor for SCENES DE BALLET, a description of the agonies of producing a book on the **Katherine Dunham** dancers, and of the first visit to this country—mainly through the author's efforts — of **Antonio** and **Rosario.**

There are trips to Denmark, Algeciras and Spain and, through it all runs the struggle to keep the magazine going. It is a story of high endeavour, told without self-pity, and the personality that emerges is disarming. All the wit and fashion of the ballet world pass through these pages, there is an unerring instinct for the telling phrase and moment, and the result is a highly entertaining book.

Mr. Buckle has the ability and the material to give us what might have been a classic for the ballet bookshelf—his reviews for a weekly newspaper are miniature essays, perfect in style and proportion—but he has not yet learnt to manipulate a large canvas.

When he cares to pause awhile he can give us a portrait such as that of Fonteyn, the artist, which

To page 21

An Open Letter to Peter Craig-Raymond

"You are young, Craig-Raymond," the old man said,
"And you boast you have never read ALICE.
Pray by what authority, then, do you dare
To criticize her with such malice!"

I CAN well understand that Mr. Craig-Raymond found ALICE "meaningless and unfunny." Judging by his article, he would probably find the book equally "meaningless and unfunny" too, were he to read it.

"Alice in Wonderland" is a classic, with which most cultured people are familiar. Many remember it from childhood, when they had it read to them, and have turned to it again with joy since they have grown up. It is one of the cleverest and most delightful pieces of nonsense that has ever been written, and though it may be described as a "well-remembered schoolday book," its full significance can only be appreciated by the adult mind.

When Michael Charnley set about the difficult task of creating his ballet, he undoubtedly realized this, and reasonably assumed that the major part of his audience would be familiar with the story. **Whether or no the result is good ballet is outside my argument.**

The point I wish to make is that no one is in a position to criticize a ballet, or any other creation, for that matter, which has been based on such well-known material as this, without a first-hand knowledge of the source from which it has been drawn. Any such attempt is likely to lead him into thoroughly erroneous and unjustifiable statements, a sin which Mr. Craig-Raymond has most definitely committed.

While it would be difficult to improve on the individual roles, Charnley's production can hardly be described as a ballet at all.

Almost the only true balletic sequence is the Pas de Six of the Dragonflies and the Flowers, which, though it is pleasing and quite well executed, is less typical of Lewis Carroll's characterization than any other part of this creation.

This only serves to strengthen my assertion that Charnley has failed to create a ballet, in fact, Carroll's masterpiece is not good ballet material.

It would be more correct to describe this as a fantasy, in which the selected characters have been loosely woven into patterns to suggest various episodes in the story.

With the exception of the Father William and Lobster Quadrille scenes, however, which could not have been used without the narration, the result is too muddled and too indefinite.

It certainly is not Lewis Carroll's "Alice in Wonderland." It is not even a Ballet, but, for all this, it has its good points, and is well worth seeing.

● *It is always pleasing to have an attack switch course to agreement — even if, apparently, undeliberate agreement. I attacked ALICE purely as theatre ballet and admitted clearly that to its readers it might well be entertaining. In saying that ALICE is no ballet at all Mr. A. W. Edwards of the Grafton House Hotel, Mount Ararat Road, Richmond, merely underwrites the opinion.*

EASEL TO BALLET

GEORGE Kirta's idea of using Delacroix's painting as a basis for his FEMMES D'ALGER one-act ballet was by no means new. This very trite piece, choreographed for the "Original Ballet Russe" two years ago, at the Royal Festival Hall, could trace its genesis further back than the Louvre hanging of the Delacroix.

By EDITH BARKING

Back, in fact, some hundred and sixty years to Bordeaux. It was here that I can find the ealiest recorded ballet based on a painting, in this case a "crude coloured print" seen by Dauberval (1742-1806) the famous Noverre student whose work is an important link in the pedigree of ballet. Dauberval, we are told, saw the print in a glazier's window, and upon this crude depiction of a peasant scene, built in his mind the colourful LA FILLE MAL GARDEE ballet in 1786.

It is forty years later that we find trace of another work based on a painting, this time not the crude, dust-covered print of a Bordeaux glazier, but one by Teniers. This served as a basis for one act of HUNTING ADVENTURES which was created in St. Petersburg in 1818 by Charles Didelot (1768-1837) a French choreographer imported during the Emperor Paul reign.

CENTURY LATER

In 1906, almost a century later, London's Empire Theatre was the ground for a new unearthing of inspiration from a canvas—this by Watteau and, perhaps his "L'Embarquement Pour Cythere," or so the anonymous TIMES reviewer claimed. Camargo danced in this unremembered work by the unknown Fred Farren — FETE GALANTE.

For the remainder of the ballets-from-paintings list that I know, we come up to comparatively recent time and to the Sadler's Wells Company. Under de Valois the use of canvas subject matter seems to have been encouraged; the list includes THE RAKE'S PROGRESS, JOB and BAR AUX FOLIES-BERGERE.

JOB, to the music of Vaughan Williams, was originally produced by Ninette de Valois for the London Camargo Society in 1931. Blake's engravings were the basis for this masque and the ballet unfolds in terms of the painter more, even, than in strict terms of the Old Testament tale. A point that, I think, has been ignored here, is the visual stimulus that the engravings provided de Valois. As presented, JOB was staged on two levels (mortal and spiritual) and this vista was quite clearly provided by Blake's own work. A study of the plates gave the choreographer the keys to every production lock she must have found in her way. The ballet, based on the Bible story, would have been a near-impossible task—certainly a less successfully perpetrated one—without the Blake engravings.

De Valois was again responsible for the "RAKE'S PROGRESS" and in this used Hogarth as starting point.

BAR AUX FOLIES-BERGERE, from Manet, is the direct predecessor to Kirsta's FEMME D'ALGER work in a similar way, though less well convenienced.

TRANSLATION

While BAR is well-told, in no way could it be claimed that the Manet was being translated in terms of ballet or theatre. In fact there is no translation to be effected. The painter had no plot to unfold, no narrative to illustrate — here merely shaped and coloured and encrased his barmaid in colour and form. To this, any story or plot is foreign.

FEMME D'ALGER, on the other hand, had at least some glimmer of a story idea from Delacroix. Kirsta's costumes (from the painting) were the single success of the work. In this case a good idea, well conceived, was ruined by witless choreography and poor execution.

There is a great deal to be said in favour of ballet translations from original paintings. Firstly I move in its favour that the rushed revealing of a stage tableau—seeming in that first second to be the remembered canvas itself brought to life—this is theatre at its finest.

It is good to hear an audience's breath taken away i that split-second first look at a stage tableau. That is why the use of paintings os inspiration needs encouragement.

An hour in the Louvre, the National Gallery or the Museum of Art can give incentive enough to any choreographer. The smaller galleries, too, and the living artists are not as unpalatable to the ballet digestion as it seems accepted to believe.

Must there be a trade union or a Park Lane social club in existence before painters and choreographers (and, to end on an idealistic note, dancers, composers and critics) can find one another, come together and let us have living ballet from co-operating artists?

DESK SERVICE

'Ballet Today's' monthly information column with your questions answered by Edith Barking

Stanley Shill asks: "Have any ballets been mounted upon music by Jazz modernists?"

It depends upon what you mean—sorry to sound like the late Professor Joad—by Jazz modernists. British Dance Theatre had a ballet to music by Duke Ellington last month. Ellington, the Negro pianist, is nearer to symphonic Jazz and his orchestra and compositions have moved far from the Jazz roots of their early Cotton Club days. Sadler's Wells Choreographic Group have also mounted a ballet upon Stan Kenton music, a "Swing modernist" if you like.

I believe it was the Editor of this magazine who long ago (in 1946) called for modern ballet to use modern music by Kenton, Raeburn, Lawrence, Gillespie, Parker and others.

(Editor's Note: a true voice in the wilderness, that. The strident, piercing qualities of Bop, together with its atonal 'blue scale orchestration would have served ideally for one or two modern ballets. But a good deal of choreographable music is being written today by these Jazz and 'Swing' composers.)

★ WELLES IN BALLET

Harold Crowcroft asks: Has Orson Welles previously written a ballet?

Before LADY IN THE ICE, you mean? No. Welles has tried many things, most things . . . but the Coney Island professor with his deepfreeze girl was a new departure. Welles is now back in the United States filming.

★ PAVLOWA'S HOME

Anne Chilton asks: Is it true that Pavlowa once lived in London?

Yes, indeed. Pavlowa had a very lovely home between Golders Green and Hampstead Heath. Many famous homes—Pitt, Byron for two—are circled near the Heath.

Ballet Month—Coming Events

FESTIVAL BALLET

October 26 week: BRADFORD ALHAMBRA.

November 2 week: CARDIFF EMPIRE.

November 9 week: SOUTHAMPTON ODEON.

November 16 week: LEICESTER DE MONTFORT HALL.

November 23 week: SUNDERLAND EMPIRE.

November 30 week: SOUTHEND—ODEON.

December 7 week: BRISTOL HIPPODROME.

December 23: FESTIVAL HALL, LONDON, FOR SEASON.

THEATRE ARTS BALLET

Nov. 3–5: Walthamstow Assembly
10–11: Bath Pavilion.
25–29: Croydon Civic Hall.
Dec. 1–2: Birmingham and Midland Institute.

BRAZILIANA
at the Stoll Theatre

October 26, short season: In the repertoire of this Brazilian "ballet-musical" are several interesting items such as the Negro religious rite MACUMBA DE EXU, HOW THE SAMBA WAS BORN, CARNIVAL DE RIO and Gilberto Brea's CANDOMBLE to authentic African songs.

Books *from page 20*

is penetrating and beautiful, or paint a scene in language that is both exciting and evocative. The illustrations from photographs or drawings are well chosen.

GIRL'S BOOK OF BALLET. Edited by A. H. Franks (Burke Publishing Co. 12/6).

How happy is the young person of today whose tastes incline towards ballet! Books for her now abound and the latest arrival will delight her. Here, experts on their subject write on many facets of the art, **Beryl Grey** discusses ballet as a career, and there are descriptions of the making of ballet for screen and television. There is a visit to Covent Garden, and there is a well-filled "profile" gallery of dancers who have arrived, and two dance routines, complete with music and photographs, for the budding ballerina. It is lavishly illustrated with drawings and photographs, including four in colour.

No fewer than eighteen of the school's former pupils are now dancing with Festival Ballet, of which **Daphne Dale, Noele Rossana,** and **Keith Beckett** are but a few.

BALLET TOMORROW from page 15

and amongst the many that he has trained are **Michael Charnley, Rolf Alexander** and **Hans Zullig**; also **Herbert Lom** and **Mai Zetterling** attend his classes.

There are between twenty and thirty full-time students in the school, which includes ten different nationalities; there are also a large number of part-time students, although there are no evening classes. The school gives its own public performances from time to time.

HOLGER

There is another school of Modern Ballet on the other side of Regent's Park, which is run by **Madame Hilde Holger.** Madame Holger has been teaching in England for four years, but prior to that she opened the first school of Ballet in India, and before that she had a school in Vienna, where, incidentally, the **Countess of Harewood** was a pupil.

Miss Holger takes all the classes herself, and possesses nearly forty students; her school has just been licensed by the L.C.C. and she is hoping that now students of hers will be able to obtain grants. (See page eleven).

The last school that we are covering in this article is the largest school of all, and that is the Arts Educational School in Upper Berkeley Street. The school possesses over 300 pupils in London, of which ninety are students. They also have a residential school in Tring, where a further 140 pupils are trained.

Ballet is only one of the school's activities, for Painting, Acting, Music, Singing and Ballroom Dancing are also taught.

There are scholarships available to male students and grants are also obtainable; both the Russian and Cecchetti methods are taught, and also students are entered for all the R.A.D. examinations.

The COST OF BALLET AS A CAREER

—is the Subject of Nicholas Valentine's article in the next issue

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INDIA MEETS BALLET

—*from page 11*

Akbar Hydari's palace (he was then Prime Minister). India has no professional theatre-manager, the dancer or producer has to manage everything alone. Even the piano has to be brought by the artists!

The cinemas charge a terrific rent, especially for professionals; while amateurs, at their worst, occupy the stages and theares free, in the name of charity.

India has been untouched by western ballet and its development for the last 20 years. Names like Diaghilev, Massine and Jooss are unknown.

A country where, to my greatest regret, artists like Uday Shankar have had to close down their Academy at Almora in need of support of funds despite their great reputation abroad—such a country has naturally no interest in western art and is prejudiced against western ballet.

CURIOSITY

After having given several solo performances, I became more and more known and founded my ballet school in the centre of Bombay (2½ million inhabitants).

In the beginning, many persons came only for the sake of curiosity to see a professional dancer. From all the Indian communities, the Parsis were the first to patronise my school, as they adapt themselves quickly to western art, music, drama and dancing.

Very few Hindus, and fewer Moslems attended; their education is not so westernised. The Muslim customs particular forbid dancing and music. I gave regular demonstrations with my pupils before Muslim women for propagating the city council's health-scheme, but prejudice against dance, gymnastics and public shows still exists.

It was a very interesting experiment for me to work with different races, castes and nationalities, as I had Chinese, Europeans, Indians and Anglo-Indians as pupils. Team work between all of them was surprisingly good.

It was surely not easy for a Chinese to interpret Mozart or for a Parsi girl to dance Mousorgski? In spite of the fact that my work in India was very strenuous, under enervating climatic conditions, a permanent struggle against prejudice and diletantism, I am grateful for having had the opportunity to enrich my artistic life and to meet so many interesting pupils and friends who are the link between the East and the West.

Now, back in the West again, I try to realise in my work that which inspired me so much in the East.

The beauty of Indian life, the colour in nature, the jungle, the Indian folk-dance and the dancers in life and marble.

'Brilliant'—Dance News 'Lavishly Illustrated'—Danceland

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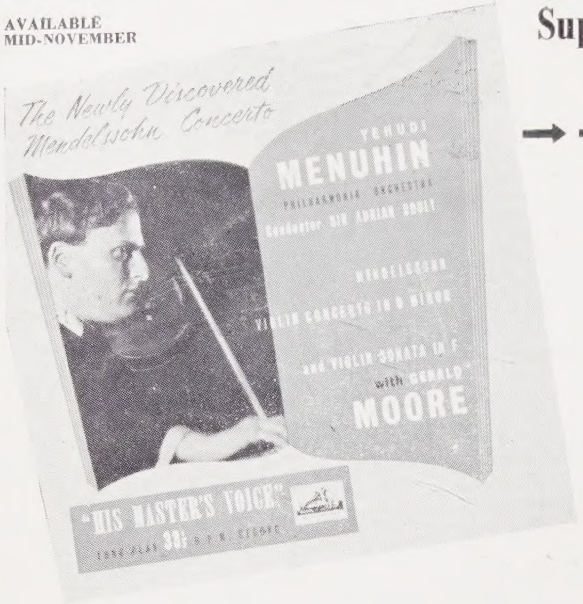

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